

Digital creativity to revive the art of graphic film poster portrait as an effective promotional element for the drama of Egyptian film novels

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Research summary

It is taken for granted that the identity of any graphic film poster is taken from the Egyptian film novel identity that accompanies the film and it is uncovered by the poster, the Egyptian film novels are often an important and effective to indicate the used portrait in the graphic film poster that's attached to the film Ad, as the film novel vision prevails in the portrait art which is attached to the film poster. So automatically you will find mutual characteristics between both of the portrait and the novel, for example, if the novel is detective you'll find the poster graphic portrait has the same features as well as if its sort is romantic we will feel spontaneously that the portrait has the same form of the novel.

The film poster portrait originally is a reflection to what we will be told by the novel or in other words it is what will be performed by the Hero's real character in the novel in short. It indeed depends on the Hero's character if it is good, the poster portrait is pretty and good unlike being the Hero's character evil as you will find a frightening portrait characterized with evil in its face's features.

Undoubtedly, that prevalence of film poster in the Egyptian novels previously was full of the graphic elements whether they are graphics that were painted by talented artists or calligraphy writings were made by experienced calligraphers, but unfortunately as soon as the Photography Cameras were invented, this poster was disappeared as the graphic poster was replaced with the photographical one which was adorning the advertising panel in Egypt's cities and villages. Also the calligraphers' hands were excluded from the film poster and AD panels after its replacing with the digital calligraphy "fonts".

This research is considered an invitation to revive the concept of how to employ the portrait art of the graphic Egyptian film poster keeping up with the digital and technical epoch we live in, and here we meant the designed painted portrait designed by the Computer and digital applications that are full of tools, painting and drawing tools or by talented artists has a resembling talent to the calligraphers' ones all this is only to keep up with the digital era we live in.

Keywords:

Drama, Novels, Cinema, Portraits, Poster.

The Introduction

One's instinct of simulation and imitation begins in the very beginning of his childhood as human being one of the most creatures that imitates whether for mocking or condoling. Since the humanity knows the cinema as an art that emulates the reality and by the artist added and increased events and frequently He creates from his fiction stories and novels ,consequently,

the graphic film poster was inaugurated as a helper to the film novel to do its role in making the Audience acquainted with the concept of the cinematographic film (فتحى، 2009، صفحة 5) that is considered the book cover of the film novel as long as it is the first thing seen by the viewer's eyes even before watching the film so the poster is an important propagandistic element to the novel film so it must be abbreviated, useful and with an attractive content (2019).

It's certainly that the digital graphic portrait of the film poster is taken from the drama identity of the Egyptian film novel that is pointed out in the poster, the novel drama produces its effect on the portrait art that's attached to the film poster, so the accordance and harmony between the Egyptian film novel and the graphic portrait so if it is detective we find the portrait in the same form and if it is romantic we find the portrait contains romantic content, as the film poster portrait is a reflection to what will be performed by the Hero's real character in the novel in short. It indeed depends on the Hero's character if it is good, the poster portrait is pretty and good unlike being the Hero's character evil as you will find a frightening portrait characterized with evil in its face's features.

Undoubtedly, that prevalence of film poster in the Egyptian novels previously was full of the graphic elements whether they are graphics that were painted by talented artists or calligraphy writings were made by experienced calligraphers, but unfortunately as soon as the Photography Cameras were invented, this poster was disappeared as the graphic poster was replaced with the photographical one which was adorning the advertising panel in Egypt's cities and villages. Also the calligraphers' hands were excluded from the film poster and AD panels after its replacing with the digital calligraphy "fonts". This research is considered an invitation to revive the concept of how to employ the portrait art of the graphic Egyptian film poster keeping up with the digital and technical epoch we live in.

The digital graphic portrait of the Egyptian film poster clearly influences the audience's attractions to watch the film novel that the digital graphic portrait express the Hero's character and reactions, the novel events and its historic epoch through (clothes and accessories worn by the portrait's holder) and the surroundings where the events are occurring provided that following the generally accepted technical designation rules, hence all these points attract more the viewer to the film novel and often thanks to the digital graphic portrait the novel succeeds.

We have found the harmony and integrity between the art of the graphic film portrait and and the dramatic events and scenes of the novel film that means obtaining at the end a film poster fosters the film propagandistic process.

Research problem "lies in the following"

- 1- Scarcity of the Egyptian film posters that include the graphic portrait art because of spreading the normal cameras then inventing the digital ones.
- 2- The mistaken choice to the painting style and to the size and position of the graphic portrait in the Egyptian film portrait.
- 3- The graphic portraits of the Egyptian film poster's reactions aren't appropriate to the dramatic events of the film novel what affects badly on the main object of the film to the receiver.

Research importance

- 1- The research importance is to try to use the digital graphic portrait of the Egyptian film poster instead of using the old manual portrait of the film poster.
- 2- What's the drama effect of the Egyptian film novel on the "appeared-on- the digital graphic portrait of the film poster" reactions?
- 3- Reviewing some portrait styles that belonged to the Egyptian film poster.

Research methodology

The research follows the Applied descriptive and analytical methodology through having one of the old Egyptian film novels (The Nile's son) depending in the poster design on drawing a picture to both of film heroes as the embodiment of the portrait art through the digital graphic applications.

Research targets

The research main goal is to employ the portrait art in the film poster design, taking also into account the limitations of the novel drama of the cinematographic film you want to advertise.

Research hypotheses

The research supposes to apply the effect of the drama of the Egyptian film novel on the digital graphic portrait and these results in reaching the best meaning of the novel film to the viewer.

Research tools

survey on opinions of Graduates and students of advertising department in faculty of Applied Arts "20 random samples" for the purpose of how to properly use the digital graphic portrait of the Egyptian film poster and reaching satisfactory results through performing a design to the (The Nile's son film) and painting a portrait to the actor "Shokry Sarhan" and the late actress "Faten Hamama" on the portrait using the digital applications such as "Adobe Photoshop, krita, Adobe In-Design and Adobe Illustrator".

Research limits

Subject limits: a chosen collection of the Egyptian film posters belonged to Lady of the Arabic screens Faten Hamama that contains graphic portraits drawn previously by artists.

Time limits: Since 1947 when the outcome of the Egyptian cinema reached 54 films (El-Gamal, Taba Uola 2009, p. 20) till 1971s.

Locative limits: The Egyptian film novels and the Egyptian film portrait.

The novel dramatic scenes in the noble Qur'an

The drama is a recognized title known in the audible and visual Media that is found in the noble Qur'an in many stories such as the Prophet Josef, Ibrahim, Job and people of the cave all of them were shown dramatically and narratively including many characteristics we mention some of them:

- 1- Structural drama (introduction, peak, puzzle and resolutions).
- 2- Reviewing way "Suspense".
- 3- The Qur'an interesting explanation.

The example is this verse “We inspired the mother of Moses: “Nurse him; then, when you fear for him, cast him into the river, and do not fear, nor grieve; We will return him to you, and make him one of the messengers Pharaoh’s household picked him up, to be an opponent and a sorrow for them. Pharaoh, Hamaan, and their troops were sinners Pharaoh’s wife said, “An eye's delight for me and for you.

Do not kill him; perhaps he will be useful to us, or we may adopt him as a son.” But they did not foresee the heart of Moses’ mother became vacant. She was about to disclose him, had we not steadied her heart, that she may remain a believer she said to his sister, “Trail him.” So she watched him from afar, and they were unaware we forbade him breastfeeding at first. So she said, “Shall I tell you about a family that can raise him for you, and will look after him? Thus, we returned him to his mother, that she may be comforted, and not grieve, and know that God’s promise is true. But most of them do not know “Al-Qasas” surah from 7-13.

Worth mentioning, this verse contains a complete dramatic text where in it the word in Turin into is a shot and the verse into a scene (2019).

The researcher thinks that there are many novel dramatic scenes in the Qur’an that consider a cresset and lessons in our life and they will be noticed just if we deeply understand the Qur’an. He “God” said in surah “Al-Naml” ‘We did not witness the murder of his family, and we are being truthful.

In another surah He said “And those who do not bear false witness; and when they come across indecencies, they pass by with dignity” Al-Forqan 72 and in the same context in surah of Youssef He said “We testify only to what we know” as well as in surah of Mariam said “So woe to those who disbelieve from the scene of a tremendous Day” also “ Have they not observed the government of the heavens and the earth” AL-Aa’raf 185, finally in “surah of Fuselat” said “We will show them our proofs on the horizons, and in their very souls, until it becomes clear to them that it is the truth”

The elements of dramatic structure in the film novels

As a supporter and a form of the embodiment appeared long time ago (3000 BC) as a way to express the literature moral on the stage or in the TV and Radio ,while recently appeared the modern novel art in the middle of the nineteenth century as a result to the opening policy to the West as well as appeared the drama in its current form sine the very beginning of the twentieth century coinciding with the artworks of the Russian visual art critics through the accurate analysis to the details the literature works and its consequences. This style appeared in Prague in the 30s and obviously we find that in The works of Ferdinand de Saussure (1875-1913) and his title is the Modern linguistics father, also in works the American philosopher Charles S. Peirce and in Dickens’s ones who has a role in one of his novel as a narrator “a voice novel” performing it in front of his Audience si he has turned the novel to be A drama paying attention of his audience.

Nowadays we witness a great breakthrough in the drama art through various media means TV, Radio, Cinema and the internet) unlike being the theatre the only dominator in this field when the drama was only for the high-class people and only on the days of festivals and on the fests (Marteen, 2015). But as we know the drama is a written work aims at influencing the audience located under the theatre ceiling (Gorg, Taba Uola 2016, p. 25) and its text is only a literature in the case of being not performed by actors it is also the events that is full of

simulation not the event itself this simulation is not for person but for events including happiness (Marteen, 2015), sadness and other emotions, Consequently there are 3 major corner stones for the dramatic structure of the film novels and they are:

- 1- The event: it is growing the conflict by the novel's characters and this element is considered the backbone of the novel dramatic structure, add to this dividing its sorts by Aristotle into two sorts "the complex event and the simple" and the only difference he pointed out is that the complex one is used to uncover the mysterious things.
- 2- The conflict it's the complexity stage and it is like a battle between two adversaries.
- 3- The solution it's one of the tools used to find resolutions to what we mentioned earlier and to end the dilemma up between all novel's characters that are in a conflict trying all of them to beat each other (Abdulaziz, Taba Uola 1998, p. 34139 '105 '43 '4) (Shadi, Taba Uola 2006, pp. 36-39).

The difference between the film novel and the film story

It taken for granted that the story is the Arab's heritage nowadays as long as it describes their real cares and emotions towards the harsh life so it is deeply right the saying of "Salam Algomahy" (139-231)h that entrenches that the poetry was anciently the Arab's statement registration department that has described their life and he said "The poetry was their reference and agenda" his opinion is fostered by what "Omar Ibn Al-khatab" said " if the poetry is the main science of a nation then they have no a better guidance". But currently this importance has been radically diminished as the poetry has been replaced with other means of modern technology like (TV, Radio and the Internet) that shape our tendency greatly thanks to its power in persuading and addressing ways as result to this change the knowledge means become through eyes instead of ears and watching instead of the oral mechanism.

As a matter of fact the story considers the real fact of people that reflects their crisis, happiness and sadness as it responds to the narration (Taha, Taba Uola 2001, pp. 6-8) ignoring the people categories as it a reflection to all people's various culture and their social various classes as it cares about the life analysis to be the most important factor in the education progress and the only democratic form in the literature caring the whole people reflecting their life details using its characters, problems and events adding a technical literature nature (Hamed, Taba Uola 1990, p. 3637 '4).

In addition, this following table clarifies how similar are the story and novel:

SN	features	The novel	The story
1	Size	unlimited	limited
2	The idea	Often it is a collection of ideas	Often it is an idea
3	The place	Several and various environments	Often it happens in one place only
4	The time	It passes through various time eras	It passes through a short time
5	characters	Many characters	Few characters
6	The events	It focuses on events in details	It focuses on one event
7	The dialog	Unlimited	Very limited
8	The receivers	Many	few

From the technical viewpoint the novel is a file contains information “text or picture” (Gamal, Mayo 2018, p. 35) and a narration in prose describes real and fictional characters, places and events in a form of successive tale and it also considered one of the longest story types and distinguishes variety in characters and events. It is noteworthy that this types appeared in the eighteenth century in Europe (2019) and its content depends on characters embody events in a certain place and time (Gorg, Tarikh Tatawr Al-Drama “Kifa Takhlek Al-Alamat Al-Dramia, Al-Goza Al-Wal, Taba Uola 2016, p. 26), so according to this the written text can be turned into a novel then into a scenario that means the detailed novel narration in order to watch a film using visual and audible functions together (Shadi, Taba Uola 2006, p. 21).

The history of the graphic digital portrait art

The portrait art is characterized by its expression compatibility to the character, Although this art has become nowadays highly efficient with a high grade of progress and digital mastership it still has only meanings that confined to express the apparent face emotions that considered a mass collections of feelings so the creative artist must combine the most possible number of the human soul feelings as the human experiment is so deep and complex (Hamernik, First edition 2010, p. 3). In the ancient times the ancient Egyptian artist was painting his rulers on the temple walls, coins and medals in a portrait bust later in the Roman Empire era the artists were concentrating on Anatomy rules in the portrait art they could present a subordinated-to-nature portrait of the person the artist wants to draw. During the renaissance the portrait artist was following rules that were followed by the Romans in the shadow of this tendency the art become more real and the religious nature has dominated it.

Portrait art known as a graphic or photograph of a person or a group of people, aimed at showing face emotions and its expressions so it is said that the graphic portrait started in the twelfth century, look at the Image (1)! where there is one of “Al-Fayoum portraits”. The peak of the renaissance era was in the fifteenth century in the paintings of the Dutch artist “Rembrandt Harmenszoon van Rijn” (1606-1669), Look at the Image (2)! a personal portrait 1459, appears also in the paintings of the Spanish artist “Diego Rodríguez de Silva y Velázquez” (1559-1660) Look at the third Image! “The sewing portrait” 1640, the Italian (Raffaello Sanzio) (1483-1520) Look at the Image (4)! Saint Catherine, 1507, the French “Jean-Honoré Fragonard” Look Image (5)! The beautiful reader, painting 1776 and etc. (Hamernik, First edition 2010, p. 3).

The era of the painting design and the Artist who designed it can be known easily by the style of its design through the portrait background, accessories, clothes and Jewels, for example in the 18th century the portrait depends on clothes elegance and its pictures were classically taken (Helen, The art of Portraits, 1994, pp. 5,7).

No doubt that, the main target of the art is to save the humanity from the abyss and devastation as the art is the most obvious indicator of to where the civilization of any nation has reached?” Picasso said, as a nation without an art is a nation without a civilization as well as a nation has no artists as a large number of people have no beauty (Huseen, Taba Uola 2006, pp. 9, 10).



Image (1)



Image (2)



Image (3)



Image (4)



Image (5)

The highly speed advance in the digital technology has the main role in a big number of the arts, commerce and industry (Abdulaziz D. A.-H., Taba Thania 2004, p. 187) and definitely this develop we witness nowadays is the outcome of the technical creativity of the digital graphic portrait as its content presents the social, environmental and cultural reality of the artist experience (Huseen, Fee Sykologiet Al-Fan Al-Tashkily, Taba Uola 2006, p. 100).

The history of the Egyptian film poster

The cinema is surely an art, industry and commerce (Shadi, Taba Uola 2006, p. 13) as it is the seventh art and the first audible and visual mean that captures the receiver's mind and heart (Abdulaziz D. A.-H., Taba Thania 2004, p. 174) as it shapes the society's conscience and culture (Al-Sinima Al-Masria, karn men sehr Al-Fan Al-Sabee, Adad Tezkary, Adad 116, December 2007, p. 7), depending on two factors (the voice – the image “animations”) so the main unit in the cinema industry is the shot which consists of collection of the successive and intermittent images (Abdulbaseet, 2009, p. 92).

show was a silent film of The Lumière brothers and produced in the French capital at the Indian saloon “the grand coffee” in December 1895 (Smith Giovry Noil, Taba Uola 2010, p. 39) (Alhadary, December 2007, p. 14).

Einstein has invented an appliance called “Kinetoscope”1891 that depends on a technology displays a large number of consecutive images quickly and regularly and the first film.

As to the first film poser it was made by the French artist “Henry Prespo” published in Paris on December 28th 1895 to advertise short films present the daily life in France such as a train arrives the station, workers leave their factory, a farmer works in the garden and the vacationers swim in the sea, noteworthy this collection was shown on a white cloth as the first film event the world knows made by the Lumière brothers with a maximum period of one minute. Its poster was designed one day later opening the film and was put in the cellar of the “Gran café” in Paris (Azab, 2019), Look at the Image (6)!

In Egypt the first film show was made on Thursday November 5th 1896 at one of the Tusun Pasha halls in Alexandria followed by a show in Cairo On January 28th 1897 in the downtown at Hamam Shmaydar hall (Alhadary, December 2007, p. 16) and the third show was in Port Said in 1898.

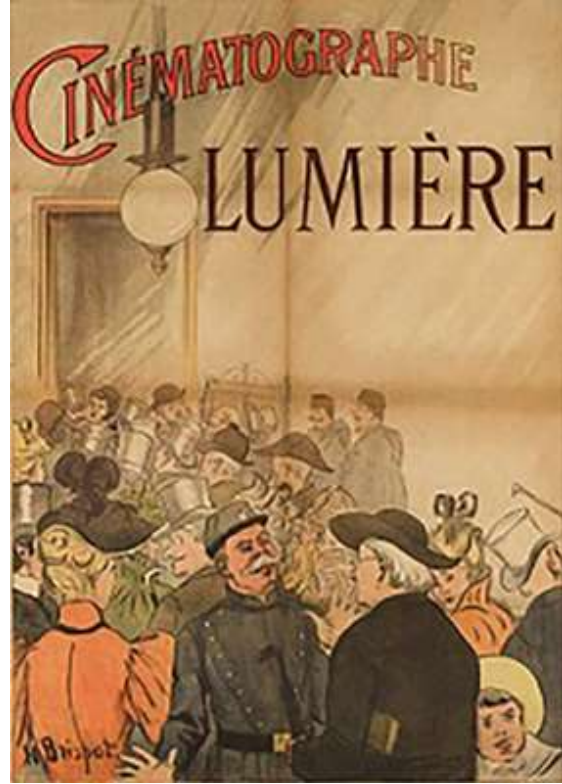


Image (6)

On March 10th 1898 arrived in Cairo the best photographer in Lumère house and called “Promio” He has taken photos to Consuls and Mohamed Ali squares then managed to get photos to many Egyptian places producing about 32 films about Egypt 16 of them about and in Cairo this considered the first film production in Egypt and was shown in Paris On June 20th 1907. In 1917 the first Egyptian novel film was produced by the Italian Egyptian company called “Set sheet “owned by “Amberto Darwis” under the name of “towards the abyss” followed by two other films by the same company in 1918 “Bedouin honor” and “the fatal flowers”, noteworthy one of their actors was Mohamed Karim who is considered the first Egyptian actor ever (Khalil, December 2007, pp. 22, 23).

The film poster is considered one of the attraction element to watch the film as it considers a communication process between the audience and the actor it also one of the commercial attraction factors (Shaheeb Negm Abd, 2006).

So Aristotle said that the writing way is so important to persuade the audience by the film idea (Abdulrahman Ata Hassan Dr., Taba Uola 2006, p. 16).

No doubt that the film poster is one of the normal posters made of papers that we see around us every day on the walls or on the shop windows or even on the cinema Screen and often it is printed and hung before display the film many weeks or months to be continued till the end of the film display as it has a vital role to prepare the audience to change their convictions,

tendencies and behavior to adapt to the film and to incite him to watch it (Shaheeb Negm Abd, 2006, pp. 23-24,95).

The Greek has started the idea of the poster in Alex the most famous Greek artists in Alexandria were "Demityr" and "Nicola" who established the first shop for the manual advertising in Egypt and made many calligraphers and Painters.

The poster size was 90×60cm and characterized by it was so easy to hang it on the wall. The Egyptian appeared as soon as the Egypt's studio inaugurated in a film called

"Wedad" in 1935 (El-Gamal, Taba Uola 2009, p. 47) when appeared a number of artists who worked side by side with the Greek ones and we mention of them "Ragheb" who taken marginal roles in some films such his role with "Anwar Wagdy" in a film called "The zeal" he also painted many poster like "long live love", "love shore", "the night train" and "my heart consolation" Look at the Image (7)!. Many have been learned by him the profession the most famous of them is "Gassor" who made Ahmed Fouad his main executer in the late 40s. Besides "Ragheb" The Egyptian artist "Abdulrahman" was one of the pioneers of the Egyptian poster industry as he painted many film posters as the posters of the following films "the crime and the punishment", "the Nimrod", "My heart adores you", " the Fugitive" "the price of freedom", "the olive branch" and "the three naughty men" Looked at the (8) Image!. Add to this that the Greek artist "Demityr" was the executer of the artist Abdulrahman's posters after his being the executer of his compatriot "Fasilio" who considers on of the best Greek poster painters. In 50s and 60s appeared the Egyptian "Abdel Aziz" and the Greek "Mersil" those who were the most famous painters in their era as Mersil has painted many Egyptian film posters like "A meeting at the sunset", "Love and deprivation", "the black sunglasses", "longing palace", "without a go back", "the Arab princess" and "I and my mother" Look at the Image (9)!. Many shops were established as "Alsaghr shop" by its holder "Khamus El-Thaghr", "Mohamed Abdel Fattah's shop", "Abdo Mohamed's shop", "Aly Gaber's shop", "Almasry shop" and its owner is "Waheed Sheer" in addition to the Egyptian film printing house to its proprietor the Artist "Gassor".



Image (7) Produced 1967



Image (8) Produced 1957



Image(9) Produced 1938

The following generation was Anwar Aly's generation that appeared in the late 50s. but the biggest quantities of the posters were produced in the period between 70s till 90s. Noteworthy that "Anwar Aly" was the pupil of "Abdel Aziz" and the last has nominated the artist "Waheeb Fahmy" as his executer that performs many film posters such as "the Gypsy" and "the sad composition" under the leadership of the artist "Gassor". Appeared another Artist in the very beginning of the 60s called "Khalil" who has designed the posters of these films "The Teenager", "the naked truth", "the messenger's immigration", "the track", "life is just days", "Girls in the university", "my story with life", "O, nights O, life", "fallen in the honey sea" and "Lords and slaves".

In the late 70s appeared two artists "Anis" and "Samy", In the 80s appeared the artist "Sayed Azm" that was a pupil of Abdel Aziz and has some posters "Albeh Abawab" and the scenarist wanted an ironic purport, as "Albeh" means in the Turkish language "the lord" and Elbwab means in Arabic the "doorman" so it means the "the lord is a gate door", finally "the raspberry and the Naboot" that means "stick" and the Naboot is a stick that used by the gang member to quarrel with others, Also spangled the artist Nagy Shaker as a painter to few posters like "the devils' paradise", "the puppet", "the fate" and "the storm" (Azab, 2019).

Egyptian drama novels influence on the portrait art of the Egyptian film poster

No doubt that, the cradle of the drama was that tale said by Man to his family in his cave after a hunting journey in the primitive epochs, may he told them about everything he has seen and the risks he faced during his journey may he used some voices and some body actions to describe accurately what happened and how conflict was? (Abdulaziz H. , Taba Uola 1998, p. 100), There is who emphasize that the beginning of this art was in Greece 500 B.C by the Greeks (Hend, Taba Uola 1991).

Drama is one of the most important literature texts that is represented, performed and translated into audible visual and technical works as cinema films, TV serials, Broadcasting episodes and plays.

The word of drama means in the ancient Greek language the work and may be translated into contradiction.

Generally the film novel drama presents a human vision to what surrounds us of crises and problems as it urges the viewer to follow the moral values that all international stories whenever their publication have an standardized view on them like (Good not evil, justice not injustice and beauty not ugliness) as it is a stipulation in the film novel to have a start, dramatic plot, dilemma and finally the solution (Taha, Taba Uola 2001, p. 1).

There is a concept called the writer's Cinema appeared in France in 50s in which often the Author is the scenario holder, the meaning of this is the director who is acquainted with all the film industry's details whatever small or big is (Rabirar Maikel, Taba Uola 2013, p. 42), As the Cinema is the first art combines several professions together (Smith Giovry Noil, Taba Uola 2010, p. 15).

In the researcher's viewpoint "the film novel contains pictorial scenes whether with words and dialog by a creative writer or with graphic scenes that performed by a graphic artist or cinema photographer, as the writer describes the situations by words and phrases that turned into a fictional or real dialogs between the characters through his style and vision that he uses

in the novel, the director's role comes with the assistance of technicians and photographers to emphasize the writer's vision by translating it into an artwork contains animations and voices that support the narrated words and phrases meanings, So all these points may be effective on the audience".

In the 19th century and the beginning of the twentieth century the cinema novels were on the top (Rabirar Maikael, Taba Uola 2013, pp. 25,40), the cinema is similar to the TV thanks to its being visual, audible and able to display the animations, add to this the big size of its screen so it is better than TV in this aspect, But it does not mean that it has just advantages as it has the defect of lack its audience in comparison with the TV. Surely (Shaheeb Negm Abd, 2006, p. 105) there is an obvious effect by the Egyptian drama novels on the audience because:

- 1- It addresses hearing and seeing senses.
- 2- It is understood to the literate and illiterate (Shaheeb Negm Abd, 2006, p. 100).
- 3- An essential tool to transfer information and entertainment.

It has an influence also on the portrait art of the Egyptian film poster, and here we will show some types of the cinema novel drama that lead the portrait artist to focus on emotions and reactions of the character placed on the film poster "graphic portrait":

- 1- Comedy: it focuses on making the receivers laugh as the Egyptian film (the big clown) Look at the Image (10)! Where on the poster shown the laughing expression on the actors' faces.
- 2- Tragedy: it simulates the sad emotions as the Egyptian film (Good Bye my love) Look at the Image (11)! The poster designer expresses these sad emotions by the gloomy look on the actors' faces.
- 3- The tragicomedy it combines the irony and the black comedy like the Egyptian film (love and tears) 1955 Look Image (12)! And in its poster we find the pain expressions that emerge after the love relationship.



Image (10)



Image (11)



Image (12)

4- The Melodrama: it is the Drama of suspense that captures the viewer's heart and operates his mind, its types are many and we mention of them detective and romantic novels such as the Egyptian film (love appointment) 1956 Look at the Image (13)! And these interactions we mentioned are obviously shown on the poster.

5- The Monodrama: it depends on one actor it was used in the Egyptian film (the love river" 1960 Look at the Image (14)! The poster was not compatible to the design rules because the place the designer chose to put the main character of the film (Omar Alsherif and Faten Hamama) on the upper side of the poster did not catch the audience's attention especially, that the designer tackled and analyze the portrait using two although the characters' features were so plain so it was a mistaken action as no half Toon and it reminds us taking photos using Image Trace in the Illustrator.

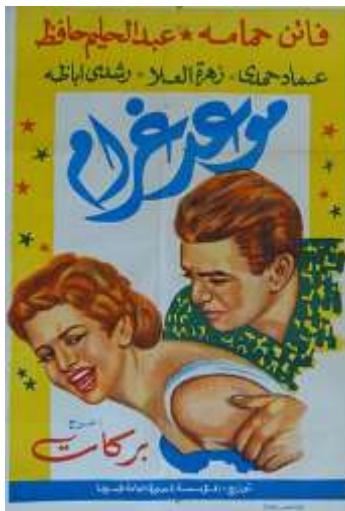


Image (13)



Image (14)



Image (15)

6- Fantasy: it depends on fiction out of the time or locative logic (Qassim) 2007 this style embodied in film (my Dad Amin) 1950 Look at the Image (15).

No doubt that, the actors have some abilities that have an effect on the poster designer we mention some of them here:

- The body form (appearance and gender "his being a man, woman or a baby").
- The social attitude and we mean here the social attitude of the character:
 - His/her profession
 - Education
 - Family
- Psychological state and it the whole temperament of the character (Shadi, Taba Uola 2006, p. 43.44).

What is the digital creativity in the portrait art of the graphic film poster?

Creativity means creates something of nothing as it is to produce a new thing does not exist before. The British encyclopedia put a definition to the creativity as the ability to solve the problems and according to Encyclopedia of Psychology and Psychoanalysis it is the exceptional performance and ability to find out something new as it an advanced mental state when the human can tackle things, situations and problems in a unique way as long as it is a mental activity to search and find new creative solutions to the problems. Creativity is marked by 4 forms (thinking, intuition, interaction and meaning).

In 1926 the scientist “Graham wallas” divided the creative process onto 4 stages:

1- Preparation stage: it is the stage of collecting information and the problem study, this stage in a short is making a collection of sketches that belong to the idea of the portrait design of the graphic film poster.

2- Incubation stage: it is the stage when the sketches are chosen by the artist through electing the thoughts taken from information and gained experience that he collected over his experiments.

3- Illumination stage it is the stage when the chosen sketches are recommended to the crew and sometimes the creative artist develop this sketches to be more compatible so this is the launching stage of the idea (Dr., Taba Uola 2017, pp. 1618,17,105 ◌).

4- Verification and stability stage: technical creativity improvement differs from scientific creativity that can be measured by certain and accurate criteria as the technical creativity relays on approval and admiration of critics and some people (Roshka Aleksandroo, December 1989, p. 3536 ◌). The verification and stability stage is a reflection to the right choice of the sketch and turning it into a complete portrait to the graphic film poster through on of the following digital applications (Adobe Photoshop, Corel Painter, Krita, MediBang, paint Pro and etc.

All of these apps is able to avail all tools including the pencil, the ink pen, the water colors, the acrylic and the oil, But the difference that these apps need to a digital panel like Genius, Huion or Wacom. As it gives the painter the same feeling he has while he is drawing on the paper (Harry 2010, 22).

Look at the Image (16)! And we can reach this as following:

- Personal and public creativity and having the approval and praise of the critics and people.
- Having any kind of objection to the portrait actor character.
- The portrait must be able to deliver the impression that its designer wants to produce in the viewer’s intuition.
- In conjunction with the film poster designer we have to study the contrast and the chromatic harmony among the portrait and its surrounding.
- Taking into consideration the size of the graphic portrait and the other elements in conjunction with the poster designer (the researcher opinion).

And the best example we attribute the importance of creativity to is the verse that says “Originator of the heavens and the earth. Whenever He decrees a thing, He says to it, “Be, and it becomes” Al-Baqara 117.

“Originator of the heavens and the earth—how can He have a son when He never had a companion? He created all things, and He has knowledge of all things” Al-Anaam 101 and also He said “But as for the monasticism which they invented” Al-Hadeed 27.



Image (16)

Particularities of digital creativity in the portrait art of the graphic film poster

A revolution in the digital era in the printing production stages is caused by the technological boom. With increased visual connection power that is full of colors the graphic design grew because of the need for consumption saturation as long as the effective poster portrait is working on developing the communication among the poster message and the receiver.

As the portrait is the main supporter of the graphic film poster design as it cares about the short attention of the audience it has been improved to indicate the message of the film poster taking into its account that the design elements must be integrated in the area of the film poster to also to improve the communication (Darweesh, Taba Uola 2015, p. 1222 ،15).

And we from our side agree with Crutchfield that identifies Particularities of digital creativity in the portrait art of the graphic film poster as following:

- 1- The creative process the portrait art of the graphic film poster resembles any psychological process its being subject to search, scientific analysis, processing and the experimental adjust.
- 2- There is no creative process can be seen in the portrait art of the graphic film poster as a measure of the creativity process.
- 3- The creative process in the portrait art of the graphic film poster cannot be attributed to a certain artist but it appears in their works disproportionately.
- 4- Variety and difference is the main characteristic of the creative process the portrait art of the graphic film poster (Abdulhameed Shaker Dr., Yanayer 1987, p. 12).

Alexandro Roshka adds that, portrait art creativity of the graphic film poster is an integrated unit of the subjective and substantive elements that lead to obtain a portrait with technical dimensions it is also how to find integrated and new solutions.

Hafel said that creativity is the ability to combine new formulations and regulations, In the same vein Mackinnon added that creativity is a multifaceted phenomenon more than its being a defined theoretical concept and in the portrait art of the graphic film poster has 4 essential components and they are: the creative person, the creative work "the portrait", the creative process and the creative attitude, as the creative person can see what others cannot and looks at familiar things in an unusual way (Elswidan Tarek Mohamed Dr., 2004, p. 17) (Roshka Aleksandroo, December 1989, p. 3536).

The difference between creativity and innovation in the portrait art of the graphic film poster

There are many hovering terms around the creativity process we mention of them:

- 1- Intelligence to describe who is perceptive and travels from some point in the future.
- 2- The talent: all those who achieve +130 in the IQ test are considered a talented person.
- 3- The genius: all those who achieve +150 in the IQ test are considered a genius (Elswidan Tarek Mohamed Dr., 2004, p. 19).

The researcher thinks that, innovation and creativity in the portrait of the graphic film poster are two sides of the same coin and differences among them just in these points:

SN	Creativity	Innovation
1	unlimited	It depends on executing the ideas traditionally.
2	It depends on find an unusual idea.	Innovation is a result of productive processes.
3	Creativity is a result of imagination.	It measurable as it depends on how big is the production
4	It's harsh to measure how successful is creativity.	To find something tangible, new and unique in reality.
5	To create new ideas.	It needs a cost because it relays on implementation processes.
6	It does not need to a cost.	There a possibility to face a risk in case of being the creative idea is not performed.

Therefore we find that the idea itself is the main component of the creativity and its executer is innovation (Dr., Taba Uola 2017, p. 115).

Advantages and disadvantages of the film poster that depends on the graphic portrait

The designers are absolutely story narrators as they are trying always making a sense to the world through making an arrangement to texts, images, paintings and narration moreover, it is one of the elements the design of the film poster depends on. And this is absolutely attainable by the portrait, symbols and metaphors to devise a new meaning (Darweesh, Taba Uola 2015, p. 22).

The film poster is similar to advertising in its publication way as we find it on the streets walls, highways, at Cyber and even in the corridors of the Cinema display halls. In addition, it is noteworthy that the film poster has its merits and demerits and reviews them as follows:

Firstly: The merits:

- 1- The concept of verification and persuasion, or even refusal and rejection, is the strength point of the graphic portrait of the film poster as the viewing is the foundation.
- 2- The graphic portrait in the film poster addresses the literate and illiterate and also the young and the old, as it smashed the language barrier so it is the most widespread mean.
- 3- The graphic portrait in the film poster does not need to a mental workload to realize it because it delivers the message all at once so it equals thousand words.
- 4- Appearance, form, glamour and review are Dominated by The graphic portrait in the film poster so it is the advertising essence what makes the visuals play the dominant role in the film poster where we find the actors take the main role in announcements so the researcher thinks that the film poster design is the film novel icon by the graphic drawing.
- 5- It uses the colors effectively as its colors must be chosen in order to attract the receiver's attention and simplifies it, so that it is a must taking into consideration the chromatic contrast between the various elements of the film poster:
 - The hero's graphic portrait and the others heroes' and assistant's' portraits.
 - Background. - Writings. - The trade marks.

And utilizing from the color optical wavelengths and being the color early or late.

- 6- It has clear expressions so as to deliver the film novel atmosphere.

Secondly: The demerits:

- 1- If the company wants to promote the Ads to be spread extensively we find the poster unable to do this mission since the poster is placed in the places of the limited relevance such as the malls, cinema halls, highways, squares and in the streets so According to the researcher it's not as effective as the TV Ads.
- 2- The information lack because of the abbreviation followed always in the posters as it has a limited area what make the words and phrases are so limited so the designer ought to take into his account the necessity of reduction the painted shapes on the poster.
- 3- The film poster is affected by the surrounding so if the advertising place isn't suitable it will underestimate the Film.
- 4- Unlike the internet, TV ads it is tough to determine the number of receivers of the film poster.
- 5- The receiver's mood may not be in full swing because of the traffic jam, the volatile weather or noise what makes the receiver less susceptible to receive the message.
- 6- The film poster is not absolutely used as a pivotal advertising mean as it does not represent a complete selling message like the internet, TV ads do so it cannot be used alone but it is used as a supporting mean to the other advertising and media means. Consequently its most important function is to emphasize the other advertising means and its content-(Dr. B. E.-S., Taba Uola 2012, p. 321327 ، 331329 ،333 ،).

We review here some Faten Hamama's film posters mentioning it weak and strength points:

- 1- The film poster of (the orphans' money): produced in 1953 Look at the Image (17)! We find that model contains the poster of The Arabic screen lady Faten Hamama and another portrait of one of the artists whose character was a failure point to its designer also the designer has misuse of exploiting the portrait area and designer's consideration lack to care about the ratio and Proportionality between the design elements.
- 2- The film poster of (the heart has its rules) produced in 1956 Look at the Image (18)! It is noted that the design elements are pretty good and the link between the poster and its words as well as are fantastic, But the only defect is absence the chromatic diversity or as called "the Duotone" consists only of two colors (red – black) the matter that impacts badly on outstanding the portrait.
- 3- The film poster of (love in the dark) produced 1953 Look at the Image (19)! The poster follows the design principle such occupying the portrait the biggest area of the poster, writing the film's name with the black makes it clearer and writing the actors' names in a clear mood by adding an outline to Heroes' names but the only mistake absence a portrait in a proper size to the Superstar/ Emad Hamdy who has a high position on the stages.
- 4- The film poster of (the peace land) produced 1957 Look at the Image (20)! At the first sight it is noted that there is a big gap between the Faten Hamama's portrait with its full blue color that refers to the full-blooded emotions and the other parts of the poster as a result of this gab the blue portrait has attracted the whole attention, But I am fully convinced that the painter has managed to indicate the emotions and expressions out whether in the portrait or the other painted characters.

5- The film poster of (between ruins) produces 1959 Look at Image (21) all what said about film (the peace land) is applied here.

6- The film poster of (I will never cry) produced 1957 Look at Image (22)! It is successful by all accounts as the Faten Hamama's portrait occupies two thirds of the portrait area, in addition to this the portrait chromatic links with other components of the poster "background, painted characters at the bottom" are so successful whether in balance or in the chromatic contrast.



Image (17)



Image (18)



Image (19)



Image (20)



Image (21)



Image (22)

But the defect found in this portrait is the colors of the writings and its links to the bottom colors (Sameh, 2009, p. 34.50.58.69).

The effective factors on the graphic film poster design

The design of graphic film poster depends on fixed technical elements to address the receiver's seeing sense as it is one of the journalistic directing sorts that does not aim at achieve the aesthetic aspects only, but also deliver the content to the audience simply through choosing headlines, fonts in a proper size, as well as a carefully painted portrait, respecting the viewers' mentality and focusing on designing graphics, names and headlines carefully. And we have found that **the main factors to design a proper graphic film poster are:**

1- The Egyptian novel content nature: as directing a graphic film poster to a romantic novel differs from the same process to a detective novel, etc. (Dr. S. H., 2010).

2- In the researcher's viewpoint the nature and category of the Egyptian novel's receivers is different as it determines the directing pattern as if the artwork is devoted to children it will be different from which is dedicated to adults and the same difference followed when the content is for older people who prefer the classical style unlike the younger ones who prefer the modernity also the children who have a tendency to the cartoon style.

3- The gender: the researcher thinks that tendencies of the two genders whether male or females are different so it has an important role in choosing the color and scenes chosen as there are a cardinal difference in tastes the men who prefer adventure and fighting scenes films unlike girls who tend to the romantic novels.

4- The psychological influence of the colors:

- (It's proven that the graphic film poster has a psychological influence on the viewer's attention and also to deliver him a positive impression inside him so the designer have to pick up colors carefully) (Dr. S. H., 2010) because each color has its indication such as the black that refers to grief and sometimes refers to the luxury, white refers to serenity and purity, red produces brutality and violence, blue gives the heightened emotions and green gives progress and prosperity, so first of all the designer should be aware of the film novel nature.

- The researcher adds that the appropriate chromatic contrast contributes to clarify the character of all actors painted on the poster.

5- The psychological influence:

The appearance of the head should be the main care of the painter as it the third biggest organ in the human body followed by the biggest one the rib cage and the pelvis, so focusing the painter on the head's muscles and bone structure that distinguishes the face features, therefore making reactions and emotions in the best form (Chris 2011, 210) so the graphic film poster must contain some cardinal features that cannot be disrupted otherwise it will affect badly on the receiver and we mention of them the following:

- Clarity the actors' characters and their names and this characteristic contribute to make the poster content clearer at the first glance (Dr. S. H., 2010).

- Its submission to the rules of the engineering perspective (the hero's character is always bigger than others actors).

- The portrait size should occupy a suitable size in the poster as the people watch the film for its actors.

- According to the researcher the graphic portrait must be linked to the literature text as it is not correct not finding a relation between them.

In the Image (23) there is the film poster of a film called (the Nile's son) with size 100x70cm indicates a graphic digital portrait showed up (Actor Shokry Sarhan and Actress Faten Hamama) this portrait was designed by the researcher himself and was used in a survey for explore opinion of 20 graduates and students of Advertising department, Faculty of Applied Arts and the survey shows the previous points we indicted.

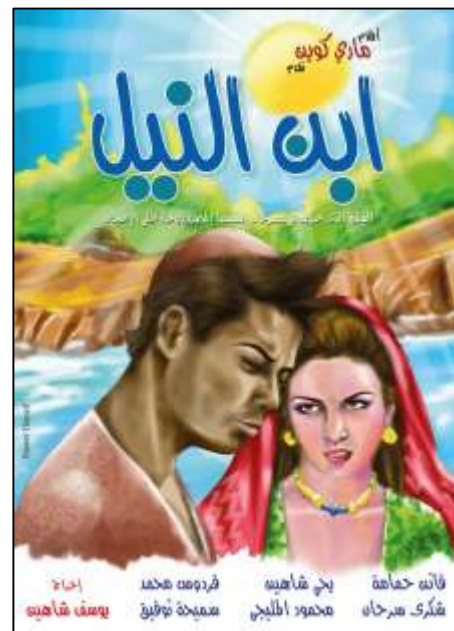
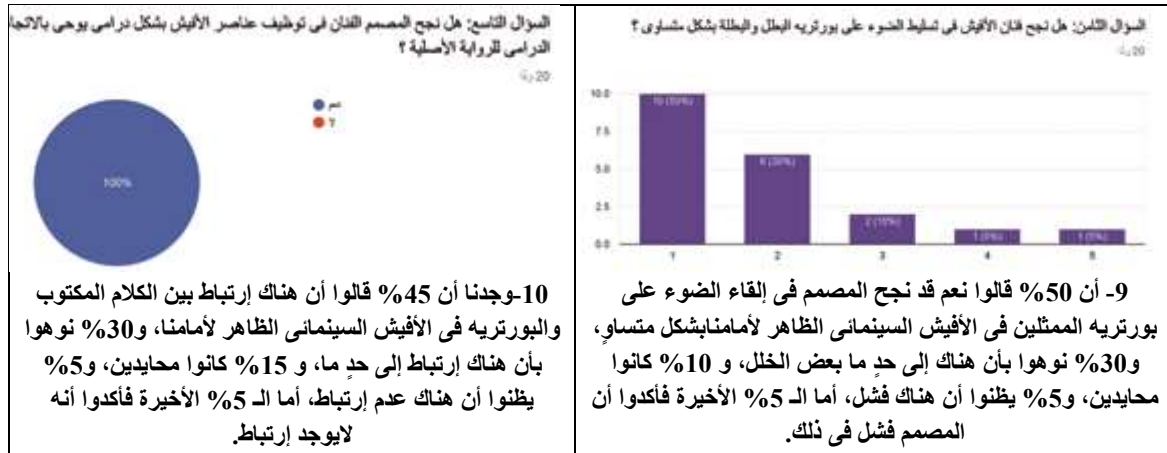


Image (23)





Conclusion

Previously the film poster depends entirely on the well-painted graphic portrait, particularly during the period between (1947-1971) at that time the graphic portrait was in the lead on the poster that was giving an overview but as the process of time this art became a part of the past and replaced with the photographic portrait following the sparing effort, time and cost principle. Also the immigration phenomenon of the film poster painter was the mainstream causing appearance a new generation of artists who can use w new type called the digital portrait and needs to talented artists can keep up with its quick booms.

The digital portrait can be used only by a talented painter who possesses a high level of using the new means of technology so this resembles to the different graphic digital applications and what contains of various tools like the digital painting panel these tools that help the painter to accurately attain the real character features with all interactions and emotions.

The film novel has a vital role on deciding on the behaviors and characters of the novel 's heroes what makes it an important indicator to identify the digital graphic portrait of the film poster. For example, if the novel is detective you will find the hero one of the police men, a Prosecutor, a thief or a bandit consequently the poster will express the content surely.

Results

There are elements and condition should be existed to employ the digital graphic portrait art in the Egyptian film poster design and they are:

- 1- The painters should be trained to follow the proper academic rules of anatomy.
- 2- The digital graphic applications and modern digital paintings must be availed to those artists to manage to use them effectively, then designing a professional portrait to the film poster.
- 3- The drama route of the Egyptian film novel plays a vital role in to focus on the expression of the artists painted on the film poster so if the novel is romantic it should be reflected and noted on the portrait and if also melodramatic novel it also will be reflected on the portrait placed on the film poster.
- 4- The digital graphic portrait that's used in the film poster is an important element to make the visual arts prevails the streets.
- 5- Time and effort were the two essential reasons that cause extinction the graphic portrait art as the cost and time demanded to this sort is clearly bigger than the photographic portrait.

Recommendations

- 1- To train students of all art faculties, academies and institutes to master the graphic digital; portrait of the Egyptian film poster that considers one of the aesthetic shapes of the Egyptian environment as its being one of the visual art main elements.
- 2- The digital applications, tools and appliances of the digital graphic portrait design must be supplied to the painters
- 3- The digital painters and graphic designers should participate in reading the written scenario, attending the rehearsals and taking the photographic photos of the actors that assist them to design high-quality digital portraits.
- 4- To establish specialized advertising agencies for designing the advertising poster that depends on the digital graphic portrait.

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